DOCUMENT RESUME

ED 253 329 PS 014 881

AUTHOR Dixon, John; Stratta, Leslie
TITLE Student Enterprises with Personal and Social Value. Series B: Writing 14 to 18, Discussion Booklet 3.

PUB DATE 84
NOTE 31p.
AVAILABLE FROM Southern Regional Examinations Board, Avondale House, 33 Carlton Crescent, Southampton, S09 4YL, England (35 pence, post free).
PUB TYPE Guides - Non-Classroom Use (055)

EDRS PRICE MF01/PC02 Plus Postage.
DESCRIPTORS Educational Innovation; Elementary Secondary Education; *Entrepreneurship; *Experiential Learning; Foreign Countries; Guidelines; Student Experience; *Student Projects; *Teaching Methods; *Writing Exercises; Writing Skills
IDENTIFIERS *England

ABSTRACT

Addressed to classroom teachers, this booklet illustrates ways student enterprise projects offer uncommon opportunities for students to write and ultimately produce materials having social value. It is suggested that, for elementary school students, teachers can structure enterprise projects involving play. For example, one teacher invited students to make up rules for a new game, instruct players, report on the process of designing the game, and play and evaluate a game designed by another group. Groups of older students produced a study guide on "Pride and Prejudice" and conducted a survey report for local authorities designed to assess student opinion about potentially dangerous areas of open water. Other older students created a manual on stage lighting for use by future students and wrote articles for a local newspaper. To indicate the ultimate aim of student enterprise project activities, the last example is a university student's brief retrospective account of decisions made in establishing and operating a small business. Concluding remarks specify four phases of project activity for teachers of English to consider in establishing a rationale for and implementing student enterprises. Finally, participants in the Writing Development Group of the Southern Regional Examinations Board, Southhampton, England, are listed, and comments on the booklet are invited. (RH)

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Writing 14 to 18

Discussion Booklet 3

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STUDENT ENTERPRISES

with personal and social value

PS 014881

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John Dixon

Leslie Stratta

based on material from

Dave Kessel, Norman Munnery and others

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1984

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Writing based on Student Enterprises

Much is made in Britain today of the need for enterprise. An important place where students can get a taste of this is in school - and indeed, unless students are allowed initiative and take on some responsibility, the quality of their learning is bound to be limited.

At its best the teaching of English has often opened the way for student initiatives as they help to organise such enterprises as drama productions, film and video-making, school magazines or local surveys. Recently, and especially in 16+ Communication courses, these opportunities have been extended to include, for instance, the production of useful leaflets, booklets and audio-visual material for local parents and the community. But, naturally, the idea of student enterprises takes us well beyond the teaching of English. Thus there are schools and colleges today that are setting up special Enterprise weeks for whole year-groups, some of whom take on the role of reporting what goes on to the local press.

One consequence of many such enterprises is that students face the demand for wider social uses of language than they have usually encountered in traditional "lessons". In particular, there may be a range of reasons for writing, whether in order to organise the enterprise itself, or as part of the production of material, or to report the outcomes to a wider audience. When students realise that they too can create and produce things of social value - and not simply be passive consumers in a mass society - they develop a new confidence in themselves as participants, and even experts, and this in turn affects the quality of their writing.

In this booklet, then, we are addressing all teachers who want to be more sharply aware of the opportunities offered during these enterprises for students to learn about new roles in writing.

Questions to consider

ORGANISATION

In carrying out and organising the enterprise, will it be useful or necessary to write letters, memos, notes etc. to other people? If so, what opportunities for drafting, advice on alternative forms, positive criticism etc. may be needed? How can the teacher provide these opportunities – acting in the role of consultant – without taking over?

PRODUCTS

Does the enterprise lead, among other things, to a product in written form (such as a study guide for other students)? If so, what kind of drafting, audience response, and planning of the publication may be needed? If photographs, diagrams etc. have to be incorporated, how best can they be integrated into the text and how will their presence affect the forms of language used?

REPORTS

Are the ways the enterprise was carried out and its results something that other students (and possibly a writer circle) would benefit from reading about? What range of people might be interested, what roles could the students take, and what forms of written report might be appropriate?

1. Making a start

There is an element of play in many enterprises, and we see nothing wrong in this. If a teacher wants to introduce the idea of group enterprises - among quite young students, perhaps - this is a nice way to start. So let us look at some students who were invited by their teacher, Norman Munnery to:

1. Make up the rules for a new game.
2. Give instructions to the players.
3. Report on the process of designing their game.
4. Play the game designed by another group and evaluate it.

What actually happened? We can follow one group from their report:

> When we started designing our group game, we really only had two ideas (mine and Sarah's) to use, but everyone contributed ideas for the completed game. We were trying to achieve a board game with a difference, and I think we did get what we wanted in the end. I was very pleased with our end product, it ended up exactly as I imagined it would. We all worked hard at something whether it was designing the board or just writing 'THE LONELY MOUNTAIN' on the backs of cards.
>
> When we played the complete game, we did find a few hiccups; the turntable for the first part of the game was not as perfect as we had hoped for, but we agreed to keep it because it changes a simple card game into an exciting card game. Also the rules were not as clear as they could have been.

Already we can see that this group has gained something by being asked to write a report on carrying out their enterprise (for use by the evaluating group and the teacher). Among the "hiccups" they now explicitly recognise <u>for themselves</u> is a difficult linguistic problem: writing clear rules. You can judge their difficulties for yourself by studying part of the version they put in for evaluation:

RULES: This is a game for 3 - 6 players

TURNTABLE PLAY

1. Start play around the turntable.
2. Throw the die to decide the dealer. The dealer removes from the pack of pink cards enough sets to go one for each player. i.e. 4 players - 4 sets.
3. He deals the cards out and the players sort their cards.
4. The players take turns for the next step:

   The player whose turn it is takes some unwanted cards from his hand (after deciding which cards to collect) and places them in one of the turntable pockets. ~~He then spins the table and~~ the other players then put the same number of cards in the pocket nearest them and the first player spins the turntable. He stops it with his finger and the players take the cards nearest to them out of the pocket UNLESS they are the same cards they put in there.
5. Number (4) is repeated, with a different leading player each time, until one or more players has a complete set of 9 cards.
6. The player with the completed set pins on the badge that matches with his set. He moves play to the board, keeping his 9 cards, and using a counter.
7. The players on the turntable have one spin and then the board player(s) have their goes. This happens until all the sets have been completed and all players are on the board.
8. BOARD PLAY.....

There is evidence here of a real effort to be explicit: take, for example, (2) "The dealer removes from the pack of pink cards enough sets to go one for each player. i.e. 4 players - 4 sets." Equally, the piece crossed out in (4) indicates the difficulty in sorting and maintaining a rational sequence. Rule (7) on the other hand, still

leaves us confused.

These are things the teacher will be alert to: the question is, how best to help - without taking over the initiative? One strategy might be:

* To discuss an example with the class and elicit from <u>them</u> the main demands of this kind of writing, perhaps in the form of questions such as: Have we got the best sequence? Have we been clear and explicit in our use of language?

* To ask each group to use these (or similar) questions, first to see if their own rules and instructions need re-drafting, and second in evaluating the final version produced by another group.

When this particular group came to play and evaluate a game called "The Battle for Lonely Mountain" they produced a very interesting and constructive set of <u>Suggested Alterations</u>. So this evaluation was a continuation and extension of their learning.

1. Write clearer rules.
2. Have more excitement, like a pack of cards with instructions on, or more variation in instructions.
3. Make it a lot tidier, with evenly spaced squares and neat cutting-out.
4. Have more ways of getting onto the next level. We were all tempted to cheat because we were bored.
5. Change the name, because the game is not a battle, it is a race. Perhaps it could be "THE RACE FOR LONELY MOUNTAIN".

   The only time there was an air of excitement among us was when one or two people were just about to win (after a <u>long</u> time) and the others had been sent back to the start. I think that throwing a 6 to start is a good, but unoriginal idea.

Retrospect

In this kind of enterprise, the structure is laid down by the teacher. This is no bad thing for a class without previous experience, though as we have seen there is still room for students' initiative. We should add, perhaps, that while there are limitations to board games - and this is a simple example - there are a wide variety of more sophisticated parallels, with similar opportunities for learning to use language.

Opportunities to learn

the language of rules

the language of instructions (special technical uses of language)

the value of written reviews and evaluations of the process of designing as a producer

the value of feedback reviews, with constructive suggestions, as user

Further possibilities

other group games, including street games

specifications for computer programs, including history games, geography games, social studies.....

do-it-yourself constructions (arising from design enterprises, perhaps), models, drawings

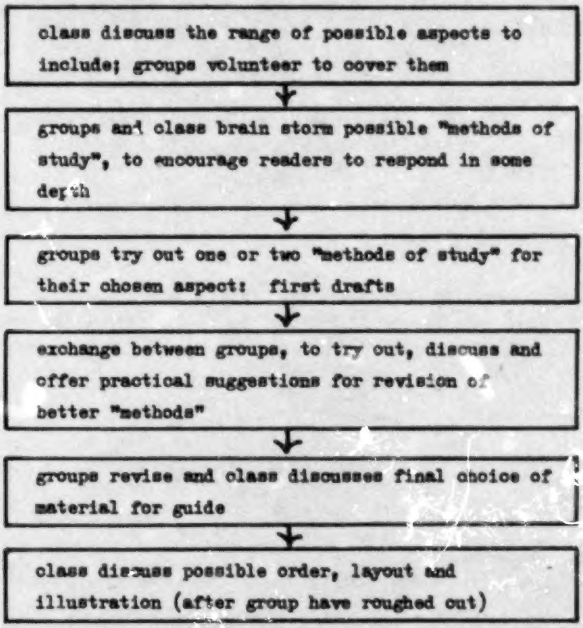
logical and maths puzzles.....

2. A practical class enterprise

If we want an immediate impulse for a practical enterprise, we don't need to go further than something that is useful to the class itself, or other classes in the same year. Thus, Dave Kessel, working with an 'O' level group, suggested they might try to write a study guide on "Pride and Prejudice".

To quote from his account: "after discussing Coles-Notes-type publications, pupils realised that the weakest study guides were simply summaries and model answers to be learned. They decided to create a booklet leading to more personal involvement.....The groups were self-selected and planned the booklet, deciding suitable areas for work by class discussion, teacher led - the general idea being, 'Can we improve on the commercial venture?' Students needs were paramount."

Producing a study guide of this kind is a challenge to the students to discover what is involved in exploring a text in an imaginative way - and, fundamentally, in responding to literature. A chain of activities is needed before the final product is run off. For example:


class discuss the range of possible aspects to include; groups volunteer to cover them
groups and class brain storm possible "methods of study", to encourage readers to respond in some depth
groups try out one or two "methods of study" for their chosen aspect: first drafts
exchange between groups, to try out, discuss and offer practical suggestions for revision of better "methods"
groups revise and class discusses final choice of material for guide
class discuss possible order, layout and illustration (after group have roughed out)

To suggest how imaginative and original some of the groups can be when given this opportunity, let us look at a series of examples from the published study aid on "Pride and Prejudice".

MR. DARCY

THE MASTER

1. Kind and generous
2. Praised by all who work under him
3. Not seen as proud
4. Respected and admired

THE LOVER

1. Handsome and rich
2. Forgiving
3. Flattering
4. Restricting

THE FRIEND

1. Faithful
2. Domineering
3. Concerned with the interests of his friends
4. Reliable

ADVICE TO AN ACTOR

It would be an advantage if the actor was tall and slim, handsome, but with a slightly stern face and maybe a heavy jaw. This affect could be gained with makeup. The actor would need to carry himself "haughtily". He would need to control his facial muscles so that he only smiled or looked at all contented on a very few occasions. The actor would need to decide beforehand whether to look amused, contemptuous, offended, or just distant and proud in each particular scene, because Mr. Darcy's expressions are particularly important.

This group of students has been looking closely at the way Darcy responds in different roles - something that can be more complex than conventional "character study". (We wonder, by the way, whether questions, and choices, might have been preferable to asserted traits in an "aid"?) They have then taken a different stance, imagining themselves in the role of a producer and beginning to consider stance, bearing and characteristic expressions - "particularly important", as they say. We see this group's work as a valuable preparation for answering another group's question about Elizabeth:

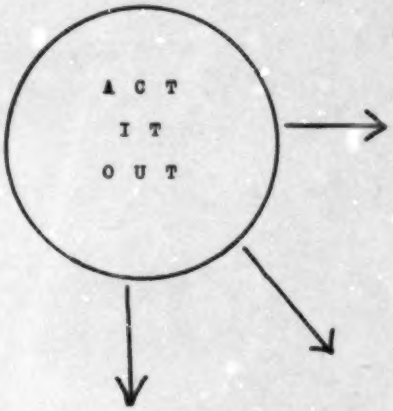
LIZZY -WHAT SORT OF WOMAN?

1. If you were casting people for a television production of 'Pride

and Prejudice' who, out of these actresses, would you choose to play Elizabeth?

A - PENELOPE KEITH?
B - OLIVIA NEWTON JOHN?
C - KATE NELIGAN?
D - TOYAH WILCOX?
E - FELICITY KENDLE?
F - KATE BUSH?
G - ANGHARAD REES?
H - JOAN COLLINS?

Another group takes the idea of acting, but looks in a more comprehensive way at a key episode, asking questions about inner thoughts and physical juxtapositioning:



The second ball at Netherfield is a good one to act out - but -

1. Is the audience going to hear Elizabeth's thoughts?

2. How many important characters are present and where are they positioned?

3. Where will Darcy and Elizabeth have their conversation? Does anyone else hear?

Try to show how the ball begins, the important events and a suitable ending.

Finally, one group offers a way of exploring a powerful theme running through the novel:

MARRIAGES

Any observant marriage guidance counsellor would ask the following questions:-

1. Why does Charlotte accept the proposal of Mr. Collins?

2. Is it right for Mr. Collins to propose to her so soon after he has been refused by Lizzy and so soon after he has met Charlotte?

3. Which is the most passionate relationship in the novel?

4. What do you feel is the basis for Lydia's liking of Wickham?

5. What is the position of Mr. and Mrs. Bennett's marriage? Are they happy with each other?

Retrospect

Building up a study guide for use by your own class as well as others, teaches you two things as a student:

a) You have to ask yourself what are the important things to study and the valuable ways of studying them.

b) In so doing, you learn to think for yourself and to direct your own work, as opposed to depending on lessons for regurgitated facts.

As we have seen, designing a guide to a book like "Pride and Prejudice" implies that the book has already been studied to some degree - and that students also have some experience of valuable,

exploratory approaches to literature. Building up items for the guide encourages students to stand back from what they already understand, to appraise and use it in a new context. It can push understanding much deeper.

In a sense, then, this kind of enterprise is a central one for students to undertake. It marks a watershed in the way they learn and their dealings with their teacher.

Opportunities to learn

varieties of language that appeal to the user and stimulate interest

imaginative forms of enquiry

appeal of layout, including visuals

the value of review and evaluation as producer, as user

Further possibilities

guides to reading: anthologies of poetry
drama texts
study guides in other subjects, including ways of
synthesising information
interpreting data
presenting summaries.....
guides to investigations and surveys (see next section)

3. Advice on a survey report

Like "study guides", surveys can take us into the work of many other departments besides English. It is worth noting that a rich variety of language activities - interviewing, designing questionnaires, observing and noting, assembling data, collecting and reading informative materials - is intrinsic to survey work. Here, however, we want to focus on the role of the English teacher when a written final report needs to be produced.

Our particular example was a fourth year project on "A survey of open water in the Romsey Area", produced for the Blue Code Water Watch Competition in 1983. The collation and writing of the final report was undertaken in some of Dave Kessel's English lessons, with help from the Art Department on layout. Let us look at three examples of the differing ways in which the students had to learn to use language.

First, in a Foreword, they set out their Aims and General Objectives:

> AIMS
>
> As a group of young people, living in a relatively small market town, we are aware that there are areas of potentially dangerous open water. However we are not sure how great the dangers are and have decided to investigate further, as follows:
>
> 1. Conducting a general survey.
> 2. Undertaking a survey of school pupils to discover how many were really at risk.
> 3. A special survey of an area close to the school.
>
> GENERAL OBJECTIVES
>
> 1. To undertake a major investigation of the Romsey area.
> 2. To collect data, using public opinion poll techniques, in school, and thus analyse one of the problems.
> 3. To write a report which would be of value to local authorities and / or the local education authority with regard to problems of open water.
> 4. To use skills / techniques from other areas of the curriculum, for example map drawing to provide a balanced, illustrated report.
> 5. To set out the report in an objective, concise way, to facilitate easy reading and follow up.

A brief foreward such as this looks deceptively simple. Let us think

what is involved for your writers. They have to decide on their main aims and objectives and formulate them succinctly. They have to adapt to a specialised form of layout and register of language, without losing their own voice. They have to involve readers who are coming cold to the report and encourage them to read on.

Consider the thinking that is needed before you decide to write:

"living in a relatively small market town ....."
"we are not sure how great the dangers are ...."
"using public opinion poll techniques"
"in an objective, concise way, to facilitate easy reading and follow up ....."

Each of these is a sign of considerable achievement, contributing to an overall sense of a factual report with a personal touch.

Next let us glance at the table of contents:

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APPENDIX

QUESTIONNAIRE

This is where the thinking that went into Aims pays off: each chapter takes up one of the Aims. But there were also decisions to be made

about the number and kinds of sectional headings to include in chapters II and III, and the most rational order for the sections in chapter I. Then the actual wording of the headings had to be considered: how brief could they be while at the same time conveying at a glance the structure and contents of the sections?

Finally let's glance at a page from the Analysis of the Survey, chapter II section 3. Because of the hangover of the belles lettres tradition in English there is still a tendency to think that continuous prose in well-rounded paragraphs is the only important kind of informative writing. But committees - and with them, democracy - depend on information being presented in a form that is:

* terse but comprehensive
* connected
* simple to refer to in discussion

In other words a practical form of precis. It is against these demands that we have to consider our sample page; which opens, significantly, with a photograph labelled Fig 2.2 "Note the poor state of the footpath, so close to the water," and continues:

2:13 From our survey we found that most people, when asked the question:

'Do you pass any area of open water on your way to school?'

most people answered 'YES'

2:14 Most pupils said that their route took them along the open stretch of canal, looking towards the railway in the background of this picture. This part of the canal is a very hazardous stretch.

2:15 For example, the tow path is in very poor condition. The slippery conditions underfoot make the paths extremely hazardous and dangerous especially for younger children. If a young child playing near the canal was to fall in, he or she would find it very difficult to pull themselves out because the banks of the canal are very steep and slippery.

2:16 Once the person was in the water it would be difficult to give assistance.

Retrospect

Like the study guide, a survey may offer students an opportunity to share and take initiative in defining what they want to learn. The statement of Aims and Objectives by students as well as teachers puts the former inside the process of structuring the task; it then becomes their enterprise.

Undoubtedly, much reading and discussion will be needed before such an overview is possible - and the teacher's role in this is crucial.

Unlike the study guide, however, this survey seeks to address an outside body. Although the initial impetus - and encouragement to undertake such a long-term, complex task - came from a competition, the information gathered is socially useful, and that is an alternative impetus for this kind of work.

However, if they <u>are</u> to be useful, reports have to take the users into account. The methods of presenting information and the tone in which it is presented are not things that come naturally or easily. Students need to have their attention drawn to these things by a teacher who recognises what they need to learn about language, and who sees these uses of language as a valuable part of the teaching of English.

<u>Opportunities to learn</u>

layout and organisation appropriate for use by committees
language and visuals accessible in style, structure and format possibly incorporating special or technical usage
value of review and evaluation as producer, by actual users

<u>Further possibilities</u>

surveys and reports needed by local councils or councillors
by voluntary groups and action groups
by the school, parents or other educational users
on topics such as local facilities and provision (e.g. nurseries)
problems, nuisances and dangers (e.g. traffic)
further needs or opportunities desired (e.g. community college).....

4. Giving expert advice

Up to this point we have been looking at enterprises that originated from the teacher's suggestion and from work by the whole class. It is a very important version of Student Enterprises for schools to consider.

However, individual students and small groups get involved in their own enterprises - which, we can expect, will move well beyond the teacher's knowledge. We want to encourage them to recognise how much expertise they already have, and how willing others may be to learn from them. So the English teacher becomes a consultant who can help them prepare leaflets, booklets and other forms of written report.

Our first example arose quite naturally from an extra-curricular activity, a production of "Romeo and Juliet". Two of Norman Munnery's sixth form became deeply involved in the stage lighting and he suggested that they write an instruction manual on this for the use of future students in the school. So there is a blend of knowledge that is specific to the school's equipment and general ideas they had learnt in practice. It is an interesting manual because of the variety of language (and presentation) that it gives rise to. Let us look at three extracts and consider where the English teacher might have a role as consultant.

Dimmers.

These are rheostat-variable resistors - which are connected into the circuit by putting the switch for the light concerned into the Dim on position. The dimmer is then operative.

In their lowest position, they are at the heighest resistance and no current flows, the bulb is off and its brightness 0. If it is moved, the resistor being logarithmic does not increase at a steady rate but is at half brightness when the lever is at 7, upwards: the brightness increases, downwards: the brightness decreases. When the lever is at its highest, the dimmer is at its lowest resistance and the bulb its brightest.

* * * *

Moods and Suggestions

Colours used in a vague manner, i.e., projected onto the back-wall of the stage, or, on or above the overall stage, can give an effect of giving an overall feeling or mood to the act carried out. The intensity of these must be very subtle or the effect is eyesoring; the light can so easily do this if it is too bright. The use of the following colours must be at low intensity, because these are all strong colours.
N.B. For the effects to be complete, sound effects are more than useful.
Dark Blue - From one direction, this can suggest moonlight.
Light Blue - Overall gives the idea of a blue sky, and with
Yellow - Bright sunlight, or with
Green - The idea of the sea.
Flickering Light - This you must work out for yourself e.g. corrogated plastic in front of a flood at floor-level. But not for the overall lighting, that would look terrible.
Red - Murder or bloody happenings.
Pink - Arcadia, e.g. Iolanthe.
Green - Woodland or pastoral.
Overall Darkness - But for vague spotlighting, indirectly can suggest dark deelings.

* * * *

Background ideas.

The production of the play should involve discussion of ideas between the producer and the lighting and technical staff, in this way the whole production, acting and lighting can be linked and seen in prospective by all concerned. It is no good an actor being in the wrong place without light, or ideas conflicting with those of the producer. An idea was to light the sheilds at varying extents as the play goes on and thus create a subtle representation of the relationship between Romeo and Juliet, and the two houses. However, this could almost be too subtle for the audience, but we still used the idea, it being able to give a more tangible view of the relationship.

It was decided that with the great number of different colours of the costumes, it would be easier to do the whole play, bar one or two scenes, under white light and thus reduce the number of colour reactions and their related problems, the coloured lights being projected onto the backdrop.

* * * *

We can see from these extracts alone that, while the students are accomplished writers, they could benefit from discussion and advice on:

* some of the more sophisticated uses of punctuation they are attempting (related to a new range of sentence structures)
* ways of keeping their language simple, direct and concise while discussing technical matters
* the question when to be personal, when impersonal
* how best to use anecdotal illustrations

5. Reporting in the Press

It's one thing to be interviewed by a local paper about your enterprise, leaving them to weave an article round you; it's quite another thing to take responsibility for producing an article that will "inform and entertain" the majority of local readers.

Good journalism is an art, and too little attention is given to it in most schools or colleges. People with enterprise may naturally be drawn to it and be quite accomplished, too. Here's something that offers scope for a good discussion with an English teacher.

Our examples come from the "Witney Gazette" (6 October 83). The editor, introducing a double-page spread of articles and photos, explains "how four Witney sixth form pupils saw a slice of the world during their summer holidays this year. It was a rare opportunity for each to see a different culture at first hand..... The four....., all pupils at Henry Box School.....took up summer jobs teaching English through a scheme set up by UNESCO.....Here, in their own words, are their impressions." We offer three extracts.

Polish people are very proud of their culture

by Susan Harris.

After the cosmopolitan bustle of Heathrow it was quite a shock to arrive in a rather bleak Warsaw airport where the only signs of life were the aircraft and armed soldiers.

We arrived at our "camp", a boys' boarding school, at about 3 am and at first sight it seemed rather ominous, surrounded by a high fence and floodlights. But the warm greeting we received inside immediately quashed any reservations.

The Turks are losing their unique heritage

by Richard Beatty and Paul Brennan

We were teaching English to young Turks, aged between 11 and 17 who attended Antalya College (a private school attended only by the more wealthy). The very affluence of our pupils allowed us to observe an interesting development in Turkish society: a struggle between keeping to Turkish, Asian cultural traditions and the desire to "catch up" with the West. Dallas and Dynasty are the country's most popular TV shows.

The two extremes were most apparent on our trips around the southern coast. Countless peasants humbly served the rich Turks who we were staying with. They accorded to the traditional idea of Asian women with faces covered by drab cloth, while our hosts looked like display "dummies" from Chelsea Girl or Burtons.

It's not only sad to see the obvious difference between rich and poor, but also the culture struggle. The Turks are losing their unique heritage and replacing it with something which at most they can only hope to be second best at.

Hungarian state system inadequecies show up

by Serena Cobly

On the subject of travel we explained there is now no need for horses and carts back home. This was apparently incomprehensible to them. "But what do you do without them?" we were asked.

One characteristic I admire about the Hungarian people as a whole is their passion for culture and traditions. They seem to value them more highly than the British. Perhaps it's been something to cling to in centuries of instability due to their vulnerable position in Europe.

I would certainly volunteer for another UNESCO summer. Not only did I make a lot of Hungarian friends, but British as well. It was also a very valuable experience of a nation with a completely different culture to our own.

We can see from these selected paragraphs what students can learn (consciously or not) from good journalism:

* how to convey precise impressions of a place in a brief phrase (and to use contrasts)
* how to suggest tension and its relief
* how to set a tone of dispassionate, shrewd but sympathetic observation
* how to personalise and illustrate cultural difference
* how to let the mixed feelings of an encounter come through

6. Into commercial production

If you are lucky in education today and you are enterprising, you can actually get credit for setting up your own business. Admittedly, the best examples we know of, so far, come from Business Education Courses, which are precisely intended to introduce students to commercial life. And even in these courses the text book approach probably predominates, so it's the rare student who gets the opportunity and has the initiative to break into real commerce. Is it time that schools and colleges in general took this seriously and helped students to see themselves as people who could set up enterprises, rather than become cogs in a machine?

It's interesting to note that when students get involved in commercial enterprises, in marketing a new product say, they almost inevitably need to learn new uses of language - arising quite naturally from setting up their own business. Several of recent students at Oxford College of Further Education have been lucky enough to get this chance and to be awarded examination credit for what they did. As well as the usual letters, phone calls, outline plans, estimates and advertising that setting up such a business entails, the students also produced a report tracing the history and rationale for their decisions. In conclusion then, it seemed worth quoting a few extracts to illustrate the kinds of thinking and know-how involved. Perhaps we should add that although this was not intended for publication, it does seem to us a valuable retrospective exercise for any enterprising person to undertake.

INTRODUCTION

In the previous cross modular assignment I set up a photographic studio in Oxford that, on paper seemed to be a very productive and indeed in practice it proved, initially, to be successful.

In this second assignment, I have decided to introduce a new angle on the photographic studio and that is to include a framing service for the photographs I produce for customers and for photographs presented to me by any other members of the public.

TYPE OF PRODUCT

I decided to draw on another hobby I already enjoy, that being woodwork and together with the photographic studio form a framing service for my own photographic customers and other members of the general public who bring their own prints to me for framing. From discussions with other photographic shops in Oxford and especially Mark Hamill, who helped me with the setting up of the original project, I obtained a very good picture of the price structure I should choose for the frames, along with the most popular types of wood used and the most popular designs.

My line of thought travelled in two directions when thinking about this product.

1. Would I be able to convince the general public that my frames are better than those of local competition?
2. Would my existing photographic customers think this a gimick that I was cashing in on, or would they be relieved that I could provide a convenient, complete package for them?

If I was to launch this service with very high quality output at more reasonable rates, then surely common sense prevails and theoretically, I should have a lot of customers gleaned from the dreaded local competition.

I decided that if I could produce an attractive enough package for my photographic customers, which would entail taking the pictures, choosing the best results, deciding on design and material of the frame, and then delivering the completed package. They should find this a lot more convenient than shopping around for a frame.

ADVERTISING

The research into the original project for advertising gave me enough information to decide how to advertise this product.

The most prominent advertising outlet was the local press, the cost of which are as follows:-

Paper	Distribution	Size	Cost
Oxford Mail	40,000	12cm x 2 col	73.20
Oxford Journal	125,000	12cm x 2 col	60.00
Oxford Times	52,000	12cm x 2 col	70.08

Again I chose the Oxford Journal with its high distribution figures and its 81% readership. I am hoping that a good majority of the local community will see my advertisement. I spoke to Mr. Norman Denim and again he offered me a 10% discount for continual advertising for 3 months which would make the final cost around £648.00 which is reasonable in relation to the amount of distribution I would receive.

As before I was also prepared to simply put the same advertisement from the paper into peoples letter boxes in the hopes of a reply.

The costs are as follows:-

Cost of paper 1,000 sheets	4.99
Cost of printing per sheet	0.03
Total cost	30.00

Due to my bulk order, printing is still at 3p per sheet as opposed to the usual 5p. This type of advertising gives me the freedom to distribute where and when I want.

CODA

The idea of student enterprises is still in its infancy. Working on this booklet has helped us to realise that there are four phases to it which teachers of English, in particular, might want to consider.

1. The first comes when students, with the help of their teacher, try to define their aims and objectives for a class or group project. In taking this initiative students begin to learn how to formulate for themselves what it is they have to do.

   A Study Guide is an excellent example of a written project that moves on from the discussion of objectives and depends on the students' imaginations and original contributions.

2. The second arises from the kind of personal or small group enterprise that students often get deeply immersed in through extra-curricular activities in school, or a local club, or their personal enthusiasms. On the basis of their experience the English teacher can help them to produce and publish report or advice and guidance documents for others.

3. Third, when teachers and students make the effort to be aware of the community, its needs and interests, there are many opportunities to undertake surveys of real social value, and to present findings for action.

4. Fourth, and still quite embryonic, is the idea the students should produce (and even market) things of interest and value to their local community. Even where this doesn't involve much writing, it is well worth encouraging the students to produce, and get credit for, a retrospective analysis on the decisions, and the rationale lying behind what they did.

Put these four phases together and we see powerful reasons, both educational and social, why more schools should be encouraging Student Enterprises, and ensuring that students get credit for them.

Acknowledgements

We should particularly like to thank those who made available the examples used in this booklet:

Students at Henry Box School, Witney, Oxford.

Staff and students at Oxford College of Further Education, Oxford.

Dave Kessel, his colleagues and pupils at Romsey School, Romsey, Hampshire.

Norman Munnery and his pupils at Holy Trinity School, Crawley, West Sussex.

The Southern Regional Examinations Board Writing Development Group

This group

- meets regularly to discuss social and vocational uses of writing
- are currently working on how to optimise what students can learn from writing in the course of group or individual enterprises
- wants to set up a dialogue with other teachers of English and Communication in schools and FE colleges

Participants:

Mrs S Boreham	Oxford College of F.E., Oxford
H C R Granger	Mandeville County Secondary School, Aylesbury, Buckinghamshire
D Kessel	Romsey School, Romsey, Hampshire
E King	Peers School, Oxford
N G Munnery	Holy Trinity School, Crawley, West Sussex
M S Preece	Woolmer Hill School, Haslemere, Surrey
D C Prowles	Queen Mary's College, Basingstoke, Hampshire
M Raleigh	The English Centre, London SW1
G P Stanton	Richmond College, Surrey
J Dixon	Flat 7, 70 Gloucester Avenue, London
L Stratta	The Hollies, Uppper Street, Defford, Nr. Worcester.
R Osborne	Secretary to the Group: Southern Regional Examinations Board

How to contact:

If you find these ideas useful, we would be very pleased to have feedback from you and your students. We'd be equally glad to hear about problems, additions and modifications you would like to suggest.

Please contact our Secretary: Robert Osborne, Southern Regional Examinations Board, Avondale House, 33 Carlton Crescent, SOUTHAMPTON SO9 4YL.

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